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large interior panels with cupids and festoons of flowers.

The dining-room has the trimmings and ceiling entirely composed of polished oak, while the walls are paneled with painted tapestries, having scenes



A Panel in Painted Tapestry, by J. F. Douthitt's American Tapestry Co., 286 Fifth Avenue, New York.

from Southern Italy, forming a rich and satisfactory mode of interior decoration.

The work is still in the hands of the decorators, and when finished the house will be one of the finest on Fifth avenue.

## LITERARY NOTICES.

We have received from Mr. Franklin W. Smith of Boston, a copy of his "Design and Prospectus for the National Gallery of History and Art at Washington." The idea is one of immense extent and grandeur, and Mr. Smith proposes to have Congress accept a fund to be raised by private subscription for the erection of a National Gallery, just as it accepted the Smithsonian bequest, as a foundation of the Smithsonian Institution, which is under the control and patronage of the Government.

According to the plans and elevations of this stupendous work, he proposes to have erected a vast Columbian Temple in reproducing the Parthenon at

Athens, supplemented with American and historical galleries, illustrating the architecture and arts of various periods and nationalities. There is an Egyptian court, surrounded with pylons, sphinxes, and obelisks; a Greek court containing a temple and theatre; a Byzantine court, a Persian court, an Arabian and Mogul court, a Gothic and several Indian courts, with reproductions of temples, palaces, and tombs. Galleries also containing casts and models of all architectural orders, inscriptions, bas-reliefs, and so on, all typical of the life, manners and art of ancient civilizations.

The scheme is by no means the exaggeration of a dream, but it is the development of forty years of study, travel, and practical experience in architectural design, modeling and construction.

Mr. Smith's idea is that the National Gallery of the American Republic should surpass in architectural grandeur and extent all similar structures, and while magnificent in effect, will be thoroughly utilitarian. All expense in its construction, he states, will be in economical use for the elevation of the people. His design is that the millions of people in the United States that are unable to spare either the time or money involved in a journey to Europe, to explore all that is glorious in art, should have the most noble monuments and art products of all ages reproduced in Washington for their special education and delight. There is no doubt but that the American imagination requires expansion and development, and of all nations the American people most require an institution of the kind projected, where they may study and receive inspiration from the monuments of past civilization. It would be a vast university, free to every one, that would teach its lessons by means of the actual images of the treasures of all times, rather than by the feeble words of the professors. Its galleries would be filled with art works from all lands, belonging to all periods of time. There would be casts of statuary and the implements of war, agriculture, commerce and domestic life, furniture, architecture, glasswork, carvings, weapons, musical instruments, models of ships, fortifications and cities, ceramics and textiles, lace, bronze, vessels in silver, gold, and other metals, mosaics, ivories, forgings, enamels, parchments, and bas-reliefs, coins, metals, locks, toys, and so on.

It will be inferred from what we have said that the aim of the projected institution is that it may be an intellectual incitant to the nation at large. The method of study it presents is one from which learned and unlearned may equally profit, whilst contributing to scholarship a vast and systematic treasure house of material.

Mr. Smith proposes to ask Congress to set apart the Observatory Hill, which is in an out-of-the-way corner of Washington City, near the river, with the twenty-five acres belonging to it, and also to purchase by condemnation two million dollars worth of property to the east of it, which, with the addition of the reclaimed land on the Potomac flats, would give all the land necessary for the completion of the design. Once begun, he is confident that the work will go on until finished. The prospectus is lavishly illustrated with many beautiful designs and poetic restorations of unique and antique models of architecture.

The scheme is not a mere collection of high-sounding phrases, but is a practical plan, with all the details worked out, so that the reader is exactly informed as to what Mr. Smith wishes to accomplish, who has also figured out the expense, so that the cost can be estimated. The material for erecting the various buildings will not be costly granite or marble, but will be of concrete, made of sand and Roman cement, which is only one-fourth as expensive as the other materials, and whose practical value Mr. Smith has practically demonstrated in the building of the Casa Monica and the Villa Zorayda at St. Augustine, and the Pompeia at Saratoga Springs, New York. This material is well adapted to building, as it can be readily moulded into every variety of forms. The estimate of the entire cost of the National Gallery, using concrete, will be about ten millions of dollars, whereas it would require fifty millions of dollars if the buildings were constructed of marble.

Here will be collected reproductions and models of everything that can arrest the human mind with feelings of historic glory, classic renown, art, poetry, heroism, pleasure, triumph, self-sacrifice and death. The past, arrayed and arranged with all the skill of modern art, will stand forth vivid, intelligible and impressive, and history, to a large extent shorn of fable, will exhibit its true and heroic proportions. The only imperishable facts in life are the impressions that are left by the soul of man upon matter. The soul is our only immortal possession, and the fruits of man's labor are in the end valued only as they exhibit the movement of the soul that created them. This is an age of mental illumination by every kind of object teaching, and fresco and pillar, statue and enamel will tell their own graphic story of how they came to be possessed of fragments of man's living soul.

Surrounding the buildings will be a park, containing typical examples of modern dwellings from all parts of the earth, and this park will be named Isteria. The nobility of the scheme is self-evident, and its author asks the nation to halt for a moment in its mad race for material development, and consider the enormous value to the country at large that would result from such a Renaissance of the human intellect, as would flow from the creation of this National Temple of Knowledge. Such a realm of historical facts and art products, illustrating the development, grandeur and decay of past ages, would be especially interesting to all educators, and to all lovers of knowledge of art and all noble minded citizens, who contend for the highest intelligence of the people as the best security for free institutions.

Mr. Smith advocates a propaganda of public promotion of his vast and disinterested work. He calls upon the people at large to discuss his idea and stimulate public opinion towards legislation for its establishment.

The prospectus is on sale with prominent art dealers and booksellers in cities and towns, and is sold for fifty cents a copy, postpaid. Orders can be addressed to the office of the Propaganda, 1419 F street, Washington, D. C.

LANDSEER's pathetic and beautiful picture, "The Shepherd's Grave," is the frontispiece of the October number of the *MAGAZINE OF ART*. The shepherd is sleeping his last sleep under the sod, while his faithful collie stands disconsolate over his grave. Every one who loves dogs, and more especially every one who loves collies, will want this picture. The opening article is on "The Two Salons," and is from the pen of Walter Armstrong. The illustrations are from the pictures described, and are capital. The second part of "The Dragon of Mythology, Legend, and Art" is given. From dragons we turn to "A Wail of Renaissance Sculpture," by Stephen Thompson, which refers to the tomb of Barbara Ordeall, built A. D. 1466. "The Ladies Waldegrave," who are given a full-page picture, which justify the honor by their beauty and grace. The engraving is from Sir Joshua's famous painting. David Cox and Peter De Wint are the subjects of an illustrated paper apropos of a volume that has just appeared devoted to these two painters. In the paper on "The Romance of Art," by Leader Scott, we are told of the happy life of the sculptor Ammananati and his wife, the poetess Laura. The next paper is on "Animal Painters, Past and Present," and is illustrated with engravings from the works of Landseer, Straub, Rubens, Paul Potter, and some modern painters. Copious notes bring the number to a close. Cassell Publishing Company, 35 cents a number; \$3.50 a year in advance.

"A GIRL IN THE KARPATHIANS," by Menie Muriel Dowie, is one of the latest books published by the Cassell Publishing Co. of New York City. The book is written by a young and healthy girl, who suddenly finds herself in Slav surroundings, and who reveals in all the wildness of life that is to be found in East Galicia on the Russian frontier. The merits of the book are a certain brightness of narrative resulting from the innocent attitude of the writer as a traveler, and the preservation of her youthful gaiety amid scenes that are calculated to roughen the sensibilities of the ordinary civilized being. The book is

more a record of physical impressions than a work of mentality.

The writer, as revealed by one of the illustrations, traveled through the wild Karpathians dressed as a boy in peasant costume, and seems to have accepted all kinds of experiences, disappointments and drawbacks with youthful jollity and carelessness, which are very good companions to have on a journey.

The book is necessarily more or less representative of the actual life of the country. One day she meets a Jew, the next day a German, and blacksmiths, peasants of all kinds, and shepherds are her accidental companions. The writer falls into an error that many writers have fallen into,—namely, of paying too much attention to her adventures with fleas. We think that descriptions of this kind would be much better omitted, as, however discomfiting such experiences may be to the traveler, there is no reason why the reader should be treated with such descriptions.

The illustrations are disappointing. It would have been much better to have reproduced a few good photographs of the scenery of the country than such attempts at art work as are reproduced.

For those who are fond of bathing, riding, wild flowers and mountain climbing, and a Bohemian method of existence, with meals at all hours, and sometimes no meals at all,—this account of "A Girl in the Karpathians" will form interesting reading. There is nothing wonderful or new revealed by the author, and when we finish the book we feel that the place is exactly what we had imagined it to be.

The book is neatly bound in cloth, and the price is \$1.50.

HAMLIN GARLAND's new volume of short stories entitled "Main-Travelled Roads," just issued by the Arena Publishing Co., is creating a genuine sensation in Boston. Mrs. Louise Chandler Moulton's criticism of over two columns in the Sunday Herald awakened general interest, which has been greatly increased since the appearance of the work. In the course of her criticism, Mrs. Moulton says:

"Hamlin Garland's splendid qualities,—his sympathy with humanity, his perception of the subtlest meaning of nature, his power to bring his people before you as if you had grown up in their door-yards,—these are his own.

"Mary E. Wilkins has given us the pathos of humblest New England; Charles Egbert Craddock has made known to us the secrets of the Tennessee mountains; Rudyard Kipling has carried us to India, and, now, at last, here is the story teller of farm life in those western prairies, among which Hamlin Garland grew up, to which he goes back, now and again, with the child's heart, the man's insight.

"Main-Travelled Roads" is a bold departure from the highway of ordinary fiction. Like Henrik Ibsen, Hamlin Garland tells his story as he sees it, and impartial as fate, offers no hint as to the puzzle thus presented. He has the supreme art not to pronounce sentence on the men and women he has created. I do not think that Ibsen has written anything stronger, and he has seldom written anything so human or possible. . . . 'Main Travelled Roads' is a book you cannot afford to pass by."

THERE are three articles in the ATLANTIC for the month of October to which the reader will at once turn. First, to Oliver Wendell Holmes's tribute to James Russell Lowell, a poem touching alike for the public sentiment of grief that it expresses as well as for the personal note of sorrow at the loss of a friend and fellow poet. The next article, Henry Stoddard's account of General Thomas, will be of great interest to the many people who liked and the few who did not like, the much talked-about paper on General Sherman by Mr. John C. Ropes. The third contribution which will command attention is the paper by Colonel Thomas Wentworth Higginson, on "Emily Dickinson's Letters."

There are a number of other entertaining articles, which we have not time to mention, although it should be said that "The House of Martha," by Frank R. Stockton, reaches a happy conclusion. "The Ascetic Ideal," by Miss Proctor and Miss Dodge, is an exceedingly interesting paper on Saint Jerome.

"Mr. Howells's Literary Creed" furnishes the subject of a closing paper full of that clever criticism in which the ATLANTIC excels.

THE DECORATOR AND FURNISHER. This magazine is devoted almost entirely to household art and decoration. It is a study of harmonious colors, desirable bric-a-brac, and the correct way to furnish a house in good taste. The illustrations are numerous, and the suggestions given are excellent. Many of the best known architects in the country are contributors to this magazine. Mr. A. Sandler begins a series of papers on "The Dining Room." There is a sketch of "The Art Department of the Pratt Institute, Brooklyn." There is another article on "How to Decorate and Furnish a City Flat." Other papers are "Indian Art in Wood and Ivory," "Historic Decoration," "The Application of Ornament," "Some Novel Lamp Shades," "The New Season's Wall-Papers," "The New York Furniture Exposition," and "Decorative Novelties." The magazine is invaluable as a guide in household art decorations. [THE DECORATOR AND FURNISHER. New York: The Art Trades Publishing and Printing Co.] —THE BOSTON HERALD.

ONE of the most important articles of the month will be an article on James Russell Lowell by Edward Everett Hale, in the October number of the NEW ENGLAND MAGAZINE. Dr. Hale is well known to all the world as a brilliant essayist, and the close intimacy which existed between him and the poet gives a personal interest to his article, which adds to its attractiveness. A number of anecdotes of Lowell are incorporated in the body of reminiscences and criticism, and, receiving publicity now for the first time, give the article a piquancy which it could not otherwise possess. A fine portrait of Lowell in his study, taken just before his death, forms the frontispiece of the magazine.

WHETHER THERE is any such thing as Western architecture is a question which might admit of some discussion. But Montgomery Schuyler in his papers on "Glimpses of Western Architecture"—the third of which is to appear in HARPER'S MAGAZINE for October—has certainly proven that the interest in this art throughout the West is at least as general as the interest in it throughout the East. He has also shown "that there are among the emancipated practitioners of architecture in the West men who have shown that they can use their liberty wisely, and whose work can be hailed as among the hopeful beginnings of a national architecture." Mr. Schuyler's articles are all amply illustrated—the last containing illustrations of a number of notable buildings in St. Paul and Minneapolis.

THE BABYHOOD PUBLISHING CO. of 5 Beekman St., New York, announce that commencing with the issue for September, 1891, the subscription price of BABYHOOD will be changed from \$1.50 to \$2.00 a year, the trade discount being increased from 20 per cent. to 25 per cent., making the net subscription price to the trade \$1.50.

The price for single copies will be changed from 15 cents to 20 cents; the trade rate being 14 cents, as against 11 cents formerly. Thus while the retail price is increased thirty-three and one third per cent., the dealer's profit is increased fifty per cent. The magazine will continue to be returnable.

NO MORE fitting selection of a writer of an article on the "Corso di Rome," in the OCTOBER SCRIBNER, could have been made than the American sculptor and poet, W. W. Story. He has not only passed the larger part of his life in Italy, but he has made the study of her memories and historic associations a labor of love and an inspiration. His book, "Roba di Roma," published a number of years ago, is still the best and most sympathetic authority on the Eternal City. The illustrations, by Ettore Tito, are remarkable for their faithful and artistic reproduction of characteristic Roman scenes.

RU DYARD KIPLING's new novel, written in collaboration with Wolcott Balestier for THE CENTURY, is entitled "The Naulahka, a Tale of West and East." It is a story of America and India. The principal characters live in a "booming" Colorado town, where the story opens, but the scene quickly

shifts to the court of an Indian maharajah, whither the hero and the heroine journey to meet with most varied experiences. The story will begin in the November CENTURY.

OUTING for September comes to hand crisp and refreshing, as though borne upon the first cool breeze after the wearisome glare of the dog days. Every article in it is well written, interesting and wholesome. This magazine encourages a love of nature and pure sport by placing within the reach of all the literature of forest and stream, mountain and plain. The September number is, as usual, embellished with many beautiful illustrations.

## BOOKS

FOR  
ARTISTS, AMATEURS, DESIGNERS,  
AND DECORATORS.

*The following Books will be sent, postage paid, on receipt of price. Address,*

THE ART-TRADES PUBLISHING & PRINTING CO.,  
150 Nassau Street, New York.

**L'Ornement Polychrome.** By M. A. Racinet. This standard work contains 120 colored plates, showing examples of decorative work in every style of art. Price, \$30.00.

**A Grammar of Ornament.** By Owen Jones. This book contains 112 colored plates in vivid colors, representing the various styles of ornament. Price, \$35.00.

**Compositions Decoratives.** By Alph. Floquet. A portfolio containing 40 plates in the Renaissance style. Price, \$15.00.

**Salon Illustrations for 1889-1890.** Each volume, bound in cloth, gilt. Price, \$4.00.

**Le Nu du Salon for 1888, 1889, 1890 and 1891 and Le Nu du Salon des Champs de Mars, for 1889, 1890 and 1891.** With descriptions by Armand Silvestre. These seven volumes are all that have been, as yet, published of this popular series of photographic illustrations of the nude pictures exhibited in the Salons referred to. Each volume contains some 32 photographs of the famous pictures and statues, and each photograph is accompanied by several pages of descriptive letterpress in the French. Price, each volume, \$2.00.

**Le Salon for 1889-1890.** By Baschet. Three magnificent volumes are filled with exquisite reproductions of Salon pictures by the heliotype process, each picture being in itself a work of art, the different plates being produced in various soft tints. Price, each volume, \$18.00.

**Historical Art Furniture.** A Portfolio containing 60 plates, with over 200 designs of all kinds of Artistic Furniture, from the Middle Ages, Renaissance Period and Epochs of Louis XIII to Louis XVI, of English, French, German and Italian workmanship. Drawn from originals in European museums and private collections. Price, \$7.50.

**Modern Cottages.** By J. H. Kirby. 125 Illustrations. Cloth. Price, \$2.50.

**A Grammar of Coloring, applied to decorative painting and the arts.** By George Field. A handy exposition of the origin and properties of color. Price, \$1.25.

**Elementary Principles of Ornament.** By James Ward. The contents of this book consist of a series of lectures delivered to the students of the Maclefield School of Art, England, by the author, who is Head Master of the school. It has been published for the use of students of art, more particularly those who have made a special study of design. Price, \$3.00. (See notice in September, 1890, issue.)

**Lessons in Decorative Design.** By Frank G. Jackson. Mr. Jackson is the second master in the Birmingham Municipal School of Art. This admirable work has been prepared to assist students in